

Oboe Music Written for the Paris Conservatoire *Concours*

By

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## Abstract

Since its founding in 1795, the Paris Conservatoire has produced many of history's greatest French composers and performers. After studying their instruments for a number of years, students competed in the annual *concours*. Students performed a piece of music written expressly for the *concours* and competed for the right to graduate. While graduating from the school did not guarantee job placement, it did assure employers that the graduates of the Paris Conservatoire were highly trained and capable musicians. Over time, the music written for the *concours* came to encompass a large collection of works. In many ways, the *concours* repertoire became its own unique genre. Despite the large number of composers and compositions written for the *concours*, there are many common elements that they share with one another.

This paper will serve as a guide to oboists who wish to learn a *concours* piece. Throughout this examination, possible difficulties will be identified and solutions will be offered. Examined are a selection of oboe *concours* music, written between 1816 and 1920. The pieces selected for this paper are: *Première solo de concert* for oboe and piano by Gustave Vogt, *Deuxième solo de concert* for oboe and piano by Stanislas Verroust, *Deuxième solo de concert* for oboe and piano by Charles Colin, *Deux Pièces* for oboe and piano by Charles Lefebvre, *Solo pour Hautbois* by Emile Paladilhe, and *Sérénade* for oboe and piano by Jules Bertain. All of the listed composers either taught at the Paris Conservatoire, or were commissioned to write a *concours* piece. This paper will be divided into two sections: 1) a brief history of

the Paris Conservatoire and the *concours*, as well as some information about the oboes of the time and their changes, and 2) biographical information about the composers and a brief discussion of their pieces.

## 1. The Paris Conservatoire

Founded in 1795, the institution known today as the Paris Conservatoire did not start as a singular school. Before the Conservatoire, two schools trained the musicians of late eighteenth century Paris. The first school, École royale de chant et de déclamation, created by a decree of 1784, was responsible for teaching French singers and actors for the Académie royale de musique, which includes the French national opera company, also known as the Opéra.<sup>1</sup> Students of the École royale de chant et de Déclamation also performed for the king, either in his chapel or his chamber. In 1792, Bernard Sarrette (1765-1858) founded the École gratuite de la garde nationale parisienne, which trained musicians for military band service. Military bands were used during public festivals and promoted the ideas of the French Revolution. Sarrette, a cellist, recognized the importance of having well trained musicians for public performances. He set about creating a national school of music and, in 1795, gave a speech to the Assemblée nationale about the importance of establishing a French school of music.<sup>2</sup> After Sarrette's speech, the Assemblée nationale passed a law that led to the founding of the Conservatoire de musique, which combined the two previous schools into one institution.<sup>3</sup> Sarrette was appointed the Conservatoire de musique's first director in 1800. The purpose of the Conservatoire de musique was to train instrumentalists, mainly wind players,

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<sup>1</sup> Jean Mongrédien, *French Music from the Enlightenment to Romanticism 1789-1830* trans. Sylvian Frémaux, ed. Reinhard G. Pauly (Portland: Amadeus Press, 1996), 12.

<sup>2</sup> Mongrédien, *French Music from the Enlightenment to Romanticism*, 14-15.

<sup>3</sup> Gordon A. Anderson, et al. "Paris." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40089> (August 31, 2014).

for performing in national celebrations, such as parades and festivals. Despite the focus on wind instruments, string, voice, and keyboard classes were also offered. Another goal for the Conservatoire included developing pedagogical methods for these disciplines, thus establishing a French school of musical training. At the turn of the century, the Conservatoire trained students for careers in the French musical theatres.<sup>4</sup>

Napoleon Bonaparte became a supporter of the Conservatoire, especially during his empire (1804-1814). This varied from patronizing various singers, composers, and professors from the Conservatoire to sending manuscripts from his military campaigns back to the institution. In one instance, Napoleon personally brought music of the Italian composer Giovanni Paisiello back to Paris, signed his name to the score, and deposited it into the Conservatoire's library.<sup>5</sup> In 1803, through Napoleon's efforts, the Prix de Rome became a part of the Conservatoire. Though not a part of the institutions *concours*, the Prix de Rome awarded the winning composition student with the opportunity to study in Rome after graduating from the Conservatoire. Two of the composers discussed in this paper won the Prix de Rome while studying at the Conservatoire. Napoleon also added a concert hall and library to the Conservatoire, established in 1811 and 1801 respectively.<sup>6</sup>

However, despite his support, the Conservatoire suffered during Napoleon's Empire. At that time, no one quite knew where responsibility fell for financially

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<sup>4</sup> Geoffrey Burgess, *"The Premier Oboist of Europe" A Portrait of Gustave Vogt* (Lanham, Maryland, and Oxford, 2003), 22.

<sup>5</sup> J.G. Prod'homme and Frederick H Martens, "Napoleon, Music and Musicians," *The Musical Quarterly* 7 no. 4 (1921): 584-585.

<sup>6</sup> Prod'homme "Napoleon, Music and Musicians," 579-605.

supporting the Conservatoire. While the law that established the Conservatoire did say that financial support should come from both the city of Paris and the state, payments were not frequent, and the school was mostly left on its own. There were also issues with maintaining facilities and boarding students. The Conservatoire was also criticized for the lack of skilled singers the school produced. Following Napoleon's removal from power and the restoration of the Bourbon monarchy, Sarrette resigned from the Conservatoire de musique et de déclamation in 1815, and the institution closed briefly.

Under the Bourbon Restoration, the Paris Conservatoire was re-opened in 1816, though the name changed to École royale de musique et de déclamation. This new school used the same buildings and facilities as its predecessor and is considered the successor to the previous school. The school went through many changes during this time. Luigi Cherubini, a friend of Sarrette and a teacher at the previous school, became director of this school in 1822, and he set about making reforms and changes.

Cherubini began by reducing the number of teachers and students at the Conservatoire, from six professors of oboe and twenty-four students in 1795 to one teacher and twelve students by the mid 1800s. This happened for a variety of reasons. The original decree that established the first Conservatoire did set a cap to the number of students and teachers that could attend, but the actual number of students fluctuated. There were never enough students to warrant having six professors of oboe. Funding contributed as well, what the funds the state provided were often cut and in order to continue operations, professors had to be fired and

students denied admission. Also, Cherubini may have wanted the school to be more exclusive; under his direction the Conservatoire only taught French citizens and did not accept international students. Cherubini added classes for harp, double bass, trombone, and trumpet.<sup>7</sup> He redoubled the Conservatoire's voice program, establishing classes that taught sight-reading, declamation and speech. Voice and piano classes were offered to both male and female students while instrumental studies were reserved for men.

During Cherubini's tenure as director, 1822-1842, the goal of the Conservatoire changed from preparing musicians for performing public festivals to preparing musicians for orchestral performance. This can be seen with the 1828 founding of the Société des concerts du Conservatoire. Consisting of Conservatoire professors and students, the group promoted the talent of French instrumentalists through performances of symphonies by Haydn, Mozart, and Beethoven as well as the performance of works written by contemporary composers, such as Berlioz. Opera excerpts with voices as well as concerti played by Conservatoire professors and high-level students and graduates were also performed.

After Cherubini, successive directors continued to make changes and improvements to the Conservatoire. The budget was increased, highly capable teachers were recruited, especially those who played in the Opéra, and a strict attendance policy and the study of solfège were also emphasized. Towards the end of the 1800s, Théodore Dubois, director from 1896-1905, set about commissioning

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<sup>7</sup> Michael Fend. "Cherubini, Luigi." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/53110> (September 5, 2014).



contemporary French composers to write music for the *concours*.<sup>8</sup> This music shows both the aesthetic tastes of the French audience of the era as well as the changes the instruments were going through.

Indeed, the oboe itself went through many changes in the 19th century. Oboes in use at the turn of the century had two keys, used for C4 and Eb4, and required many cross or forked fingerings in order to produce semitones. There were also oboes in France that had up to three top joints, each joint capable of changing the pitch. During the 1810s, French oboe makers had added an additional two keys, bringing the total number to four. By the 1820s, a seven key instrument was in use in France, while ten and thirteen key instruments were used in Germany and Austria by the 1850s. These keys served to increase the range of the instrument, eliminate the need for cross fingerings, provide greater ease when playing trills, facilitate evenness of tone, and assist with tuning.

Additional work to the keys and their mechanism, as well as changes to the bore and the woods being used to build oboes, was done by Frédéric Triébert. Triébert added a low B flat 3 by extending the bell and adding a tone hole and key. He also re-arranged tone holes, added plateau keys, and widened the bore. Triébert died in 1867 and in 1881 his foreman, François Lorée, opened his own workshop to continue the work Triébert started. 1881 is the same year that Georges Gillet, the oboe professor of the Paris Conservatoire at the time, made Triébert's "system no. 6" oboe the official instruments for his class at the Conservatoire. Lorée made and

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<sup>8</sup> Mary Catherine Jett Byrne, "TOOTERS AND TUTORS: Flute Performance Practice Derived from Pedagogical Treatises of the Paris Conservatoire 1838-1927" (PhD diss., University of Victoria, 1993), 34.

improved these oboes, now known as the Conservatoire System. Lorée added more trill keys and improved intonation on various notes. He also added a resonance key to help improve the tone quality of forked F4 and F5, a cross fingering that key work could not eliminate. The Lorée oboe company is still in operation today; a large majority of American oboists play on instruments made by this company.

The *concours* is the annual graduation competition held at the Conservatoire. The very first *concours* took place on October 24, 1797; the *concours* were held in October or July until 1913, when they were moved to June.<sup>9</sup> Before competing, students, upon entering the Conservatoire, took classes in solfège, analysis, and sight-reading, before moving to the sole study of their instruments. Placed into classes of ten to twelve, students took two lessons a week, one from the teacher and another from the teacher's assistant. After two years, students were allowed to participate in the *concours*.<sup>10</sup>

Students were given one month to learn a piece of music, then had to play for a jury and, if they pass, earn the *premier prix* and are allowed to graduate from the Conservatoire.<sup>11</sup> *Premier prix* winners are then known as Laureates. When the *concours* initially began, only one *premier prix* was awarded per instrument. Thus, only one student per instrument class, whether he is an oboist, flutist, or clarinetist, would graduate. Students rarely won *premier prix* on their first attempt. In fact,

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<sup>9</sup> Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon* (Bloomington and Indianapolis: Indiana University Press, 1988), 8; George Conrey. "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," *The Journal of the International Double Reed Society*, 1986, under "The Laureates," <http://www.idrs.org/publications/controlled/Journal/JNL14/JNL14.Conr.html#anchor%20Table2> (September 5, 2014).

<sup>10</sup> Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 39-40.

<sup>11</sup> Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 41

competing for multiple years before winning *premier prix* in the *concours* and earning the right to graduate was a common occurrence. This practice of competing in the *concours* in order to graduate is no longer in place. Today, multiple students graduate from the Paris Conservatoire. When this changed occurred is not known; research has not revealed any information pertaining to how the *concours* no longer became the graduation procedure.

*Premier prix* winners, in addition to graduating from the Conservatoire, were also given material prizes. On October 24 1797, the very first *concours*, students were given prizes of musical scores and instruments.<sup>12</sup> In 1800, instruments were given to *premier prix* winners, while second prize winners received musical scores. By 1817, *premier prix* winners were given either a new instrument or award a monetary prize of 100 francs. The following year, this changed to 100 francs worth of music. In 1892, winners were given silver medals and diplomas.

Graduates of the Conservatoire would go on to play in one of the many music venues of Paris, such as the Opéra. Graduates also traveled abroad to work and teach in different countries. An example of this would be the oboist Apollon Marie-Rose Barret. An 1824 graduate of the Paris Conservatoire, Barret lived in London and played at the Royal Opera house in Covent Garden, London. He is known to oboe players today by his oboe method book, which many American teachers use.

At first, responsibility for composing a piece for the *concours* fell to the instrumental professors. During Charles Triebert's tenure as the Paris Conservatoire's professor of oboe, 1863-1867, he did not write music for the

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<sup>12</sup> Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 41.

*concours*. Eventually, a tradition was adopted by Conservatoire professors of either commissioning new works by composers for the *concours* or selecting a piece from a repertoire of existing works. This can be seen through the aforementioned director, Théodore Dubois, and his practice of commissioning composers. Also Paul Taffanel, flute professor at the Paris Conservatoire from 1893 until his death in 1908, commissioned a new flute *concours* piece every year. Debussy's *Première Rhapsodie* for clarinet and piano, written in 1910, is another example of this practice.

Many changes in French musical taste may have led to this change of Conservatoire professors commissioning *concours* pieces. During the 1800s, musical taste changed from favoring opera performances to instrumental music performances. Part of this can be seen through the *exercices publics*, public performances given by students of the first conservatoire. Given between 1801 and 1815, these concerts featured Conservatoire students performing operatic and symphonic works. However, the primary emphases of these concerts were the symphonic repertoire such as symphonies and overtures. Among the composers heard at these performances were Haydn and Mozart.<sup>13</sup>

The Société des concerts du Conservatoire evolved from the *exercices publics*. Indeed, the Société des concerts du Conservatoire's practice of performing primarily symphonic works, especially the music of Haydn and Mozart, took inspiration from the *exercices publics*. Also, being an orchestra consisting of high caliber musicians and giving high level performances, certainly contributed to this evolving trend of favoring orchestral performances over opera. Through these performances of the

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<sup>13</sup> D. Kern Holoman, *The Société des Concerts du Conservatoire, 1828-1967* (Berkeley: University of California Press, 2004), 10-11.

German masters, as well as an interest in older music from the French Baroque by composers such as Lully and Couperin,<sup>14</sup> a musical canon was established. This canon leads to a standard of concert performances. While new compositions were still welcomed and performed, the audience also desired to listening to these composers of old.

Through the commissioning of new *concours* works, the repertoire of instrumental music grew. This contributed to the musical canon; after the *concours*, the winners would perform for the public in a concert.<sup>15</sup> They more than likely played their *concours* pieces during salon concerts and recitals. The practice of choosing repertoire from existing works may have also added to the creation of a canon of instrumental music. The trend of listening to instrumental music instead of opera, and of listening to composers both old and new, contributed to the musical canon that we use today when programing concerts.

## 2. The Composers and Their Pieces

This section presents biographical information about six composers who wrote for the *concours*. Following their biographies will be an examination of a piece written for the oboe *concours*. By knowing more about the life of these composers and the music they wrote for the *concours*, perspective can be gained on what expectations were for oboe students studying at the Conservatoire. This knowledge of expectations will show not only what students were expected to do in

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<sup>14</sup> Mary Catherine Jett Byrne, "TOOTERS AND TUTORS: Flute Performance Practice Derived from Pedagogical Treatises of the Paris Conservatoire 1838-1927," 97-98.

<sup>15</sup> Byrne, "TOOTERS AND TUTORS: Flute Performance Practice Derived from Pedagogical Treatises of the Paris Conservatoire 1838-1927," 89.

order to graduate and win a job, but how modern oboe playing has evolved and grown from the *concours* and its music. Indeed, today musicians are expected to play at a high level, and playing some of the elements that will be discussed are but a small sampling of all the talents and abilities modern musicians must demonstrate.

Gustave Vogt, Stanislas Verroust, and Charles Colin were professors of oboe at the Conservatoire. Emile Paladilhe worked as a professional composer while Charles Lefebvre both composed and served as a professor at the Conservatoire. The last compose, Jules Bertain, studied oboe at the Conservatoire and graduated with a *premier prix*; during his life, he was better known professionally as an oboist and arranger than as a composer.

One other point must be taken into consideration; the majority of the selected composers were, in one-way or another, associated with opera. Some of the Conservatoire professors actually played in the Opéra orchestra, while others wrote operas. It stands to reason that, after they retire, the professors expected one of their students to succeed them as oboist of the Opéra and professor of oboe. This coincides with the Conservatoires goal of training musicians for the various opera theatres in Paris. One of the pieces presented here is written in an opera form. By approaching this and other *concours* music as something vocal and operatic, the student preparing a *concours* piece may have an easier time learning, understanding, and performing their piece.

**Gustave Vogt, *Première solo de concert* for oboe and piano**

Gustave Vogt (1781-1870) is one of the earliest documented oboe professors of the Paris Conservatoire. He received his *premier prix* in 1799, and served as professor of oboe from 1816-1853. Vogt became a member of the Opéra-Comique orchestra as well as the Opéra orchestra. Vogt also held posts at the Théâtre Montanier, the Théâtre de l'Ambigu-Comique, the Théâtre-Italien, and the Théâtre Feydeau.

Like Conservatoire director Sarrette, Vogt had ties to Napoleon, having served as a member of Napoleon's Imperial Guard as a Foot Grenadier. Vogt also went on tour with Napoleon to Vienna, where he met Beethoven and Haydn.<sup>16</sup> However, unlike Sarrette, Vogt's association with Napoleon did not appear to hurt his reputation. When the new Conservatoire was opened in 1816, he joined their faculty as oboe professor. Additionally, Vogt became a member of the Société des concerts du Conservatoire. Vogt also played the premiere Berlioz's *Symphonie fantastique*.<sup>17</sup>

In addition to Vogt's activities as a performer and teacher, Vogt also wrote a number of pieces for oboe. These pieces include six solos de concert, 5 concerti for oboe, and at least one solo piece for English horn and orchestra.

The *Première solo de concert* is one example of how multiple facets of performance are used. Students, especially younger students, may have difficulty playing the dotted rhythms, grace notes and ornaments, and the 16<sup>th</sup>-note runs. The piece is separated into three movements. When examining this piece, it may not be efficient to look at each movement individually. For example, the first movement,

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<sup>16</sup> François-Joseph Fétis, *Biographie universelle des musiciens* (Paris: Firmin-Didot, 1866), 8:331-333.

<sup>17</sup> Holoman, *Société des Concerts du Conservatoire, 1828-1967*, 86.

Allegro Giusto, does not have an easily defined form. Yet this movement does contain elements of an exposition of a sonata form. The first movement begins in the tonic key, modulates through tonal and transitional material to the mediant key, but does not continue with a development section nor a closing section and the movement ends on a half cadence. How this resolves will be discussed shortly. Instead of approaching each movement individually, it would be better to approach this piece as a continuous form separated by tempo markings. These tempo markings will henceforth be referred to as sections. While the following discussion will look at each section separately, oboists who wish to perform this piece should be aware that they are meant to be a continuous form and performed as such.

The Allegro Giusto section is written in the key of C major. The opening theme for the oboe comes in after the piano plays a solo introduction. Here, the oboe outlines the C major tonic triad in a lyrical four-bar phrase. Soon, however, Vogt wrote strings of sixteenth note runs some of which also have grace notes. Students who are preparing this piece for performance may encounter problems, such as tuning the intervals in the opening phrase, playing the sixteenth notes with accurate rhythm, and playing the grace notes properly. The treatment of grace notes is especially important. Oboists today are taught to tongue all grace notes, meaning the grace note must be given some kind of identity and not sound like a mistake. Also, as some of the grace notes occur during a slur, articulating it will assure the listener that student intentionally played a note. The placement of the note aural is also important. In the context of this piece, the grace notes are to be before the beat. By articulating the grace note and placing it before the beat, it will sound



intentional and not be heard as a mistake. In order to achieve these goals, a student learning this piece will have to use a metronome. The metronome will help the student play the rhythms accurately and place the grace note in the right spot aural. Also, when preparing the sixteenth notes, students must ensure that their fingers move evenly. Practicing in front of a mirror is helpful for this. The mirror will allow the students to see which finger is not moving in time with the others, thus allowing them to correct the problem and play with even technique. Measures 9-12, the opening oboe phrase, and measure 23, a 16<sup>th</sup>-note run with a grace note, is shown in example 1.

Example 1, Vogt *Première solo de concert*, measures 9-12, lyrical four-bar phrase.

The image shows a musical score for measures 9-12 of Vogt's *Première solo de concert*. The score is written for oboe and piano. The oboe part (top staff) is in treble clef with a common time signature (C). The piano part (bottom staff) is in bass clef with a common time signature (C). Measures 9-12 are grouped together with a bracket above the oboe staff. Measure 9 begins with a piano (*p*) dynamic marking. The oboe part features a lyrical phrase with a grace note in measure 10. The piano accompaniment consists of a steady sixteenth-note pattern in both hands.

Measure 23, grace note embedded into 16<sup>th</sup>-note passage.



By measure 47, the movement modulates to G major, the dominant of C. This modulation to G major indicates a subordinate theme. This can be seen by the new thematic material, which did not originate in the exposition. By the close of this section, Vogt chose to modulate to E minor, the mediant of C major, and end the movement on a half cadence with fermata in the last bar. This is an odd choice, as the half cadence does not provide the sense of finality that is expected from a perfect authentic cadence. Instead it gives the listener a sense of incompleteness and suspense, of the movement not being finished. However, the tonic E minor triad heard at the beginning of the following section resolves the half cadence at the end of this section, thus maintaining a dominant-to-tonic relationship.

The second section, *Larghetto*, is organized as an ABA' ternary form. The second A section is varied and leads to a coda. The oboe again has grace notes, used at the beginning and near the end of the opening four bar phrase. Vogt also wrote a variety of dotted rhythms, consisting of dotted eighth and sixteen notes, dotted quarter and eighth notes, and dotted sixteenth thirty-second notes. Students

preparing this section must be wary of these dotted rhythms. They must all fill the same space aurally while maintaining their identity. In addition to using a metronome, students preparing this piece may want to practice note grouping. In the dotted passages of this piece, typically the smaller value note follows the dotted note. Instead of trying to keep the two notes together as one unit, it is better to group the smaller, non-dotted note with the music that follows the accompanying beat or phrase. By doing this, students may find that the organization of the phrase more manageable. This makes sense aurally, as the shorter note value sounds like it belongs to the following phrase. Also, the small value notes that followed the dotted notes serve as passing tones, and are better utilized as moving on to the next phrase as opposed to being associated with the previous phrase. The first A section, measures 105-108, with their dotted rhythms and grace notes, are shown in example 2.

Example 2, Vogt *Première solo de concert*, measures 105-108, rhythmic variety.

The musical score for measures 105-108 is presented in two systems. The top system contains the melody in the right hand, marked *p*. It features a series of dotted rhythms and grace notes. The bottom system contains the accompaniment in the left hand, marked *pp*. The accompaniment consists of chords and moving lines. The measure numbers 105, 106, 107, and 108 are indicated above the staff. Roman numerals *i*, *ii*, *V7*, and *i* are shown below the bass staff.

The A' section, measures 139-142, is an exact repetition of the first A section for the first two bars. The way this phrase ends differs when compared to the first A section. While Vogt used 16<sup>th</sup>-notes to outline the descending dominant triad in the first instance, Vogt changed it to a descending scale sextuplet in the A' section. Also, the harmony changes in the A' section. While both A sections are essentially a tonic-dominant-tonic motion, A' has several secondary dominants and diminished chords before the V chord. The A section, measures 105-108, and the A' section, measures 139-142 are shown in example 3. Here the secondary dominants and sextuplets of the A' section, as well as the turn at the end of the phrase, can be seen compared to the A sections 16<sup>th</sup>-note run and grace notes.

Example 3, Vogt *Première solo de concert*, first A section, measures 105-108, second A section, measures 139-142, phrase endings and harmony changes.

The image displays two systems of musical notation for a piano solo. The first system covers measures 105 to 108, and the second system covers measures 139 to 142. Both systems are in 3/4 time and E major. The first system shows a melody in the right hand with dynamics *p* and *pp*, and a piano accompaniment in the left hand with chords labeled *i*, *ii*, *V7*, and *i*. The second system shows a melody in the right hand with dynamics *p* and *pp*, and a piano accompaniment in the left hand with chords labeled *i*, *vii°7/iv*, *iv*, *vii°/iv*, *ii°6*, *vii°*, *V*, and *i*. The score includes phrasing slurs, dynamic markings, and chord symbols.

The middle B section differs from the outside A sections with its triplet rhythm and modulation to G major. Students learning this piece must be aware of this switch and change their internal subdivision from duple to triple. Vogt still makes use of ornaments, writing turns into the triplet patterns of the oboe. Also, the key change to G major encourages whoever is learning this piece to change the character of this section. The E minor key at the opening of this section implies a

sad, nostalgic character, perhaps mourning some sort of loss. In contrast, the G major tonality of the B section gives the impression that things could be better, or perhaps remembering happier days of times past. The modulation back to E minor in the A' section puts these fleeting moments to rest. Measures 114-116 of the B section are shown in example 4. Here, the oboes triplet rhythm can be seen with a turn.

Example 4, Vogt *Première solo de concert*, measures 114-116, B section, triple subdivision and turn.

At the end of A' is a section of music which begins with the same thematic material as the A section, but it quickly leads to a sextuplet cadenza. In the music, Vogt notes that this section is optional, thus the student does not have to play it if they do not desire to. This optional section foreshadows the coda which follows, as it combines the triplet rhythms of the B section with the sextuplets of the optional section. By the end of the Larghetto, Vogt modulates back to C major and ends the section on a Half Cadence. Continuing with the practice he established in the Allegro

Giusto section, Vogt is maintaining a dominant-to-tonic motion, but he separated them between sections.

The last section, Rondo Final, does indeed contain a rondo. Rondo form is defined as a thematic idea, called the rondo theme, or refrain, that is interspersed with contrasting passages, which are called episodes or couplets.<sup>18</sup> Letters are used to identify the refrain, A, and the contrasting couplets, B and C, to create an ABACA movement structure. However, the third movement does not act like a typical rondo. Vogt instead groups it as ABACDAC with a coda. Here Vogt again wrote grace notes for the oboe within the beat as well as triplet sixteenth notes. Students may find this problematic, as the triplet sixteenth notes could sound like the grace notes if they are rushed. In order to prevent this, students preparing this music should play the grace notes faster and the triplet sixteenth notes slower. By differentiating these two musical ideas, any possibility of confusing these motives will be avoided. Measures 169-172, the opening A section, with its grace notes and triplet 16<sup>th</sup>-notes, are shown in example 5.

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<sup>18</sup> William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 231.

Example 5, Vogt *Première solo de concert*, measures 169-172, grace notes and triplet 16<sup>th</sup>-notes.

The image shows a musical score for measures 169-172 of Vogt's *Première solo de concert*. The score is in 8/8 time and features a treble and bass staff. Measures 169 and 170 show the beginning of a melodic line in the treble staff with grace notes and slurs. Measure 171 continues the line. Measure 172 features a triplet of 16th notes. Dynamics include piano (p) and pianissimo (pp).

The middle D section is developmental, starting off in C minor, the parallel to the C major tonality heard at the beginning of the movement. This section uses more straight 16<sup>th</sup>-notes as opposed to the opening sections eighth and sixteenth note combinations. As the third movement ends, Vogt wrote a coda that contains strings of sixteenth note runs. These sixteenth notes prolong the tonic-dominant-tonic motion of the closing harmonies as well as having the oboe play in nearly the full range of the instrument. The student playing this section will need even finger movements in order to accommodate the sixteenth notes. Also, in order to play in the all of the registers, the student will need a flexible reed capable of smoothly transitioning to these registers, as well as managing the use of their wind in order to avoid octaves being under or over supported. A good reed and well-planned wind usage will contribute to a smooth performance.



**Stanislas Verroust, *Deuxième Solo de Concert* for oboe and piano**

Vogt retired as the Conservatoire's oboe professor in 1853. Stanislas Verroust (1814-1863), one of Vogt's students, replaced him and served as professor of oboe at the Conservatoire from 1853-1863. After studying with Vogt, Verroust graduated with his *premier prix* in 1834 and held positions in the Palais Royal, the Porte-St.-Martin, the Théâtre-Italien, and the Opéra. Verroust's alcoholism led to his death in 1863 after 10 years of teaching. Verroust wrote twelve solos de concert, as well as a number of theme and variations for oboe and piano.

Verroust formatted the *Deuxième Solo de Concert* as a cabaletta, a two-part aria form favored by Italian opera composers of the nineteenth century. Typically, a cabaletta is a fast, animated section that is preceded by a slow, cantabile section.<sup>19</sup> Verroust certainly encountered many pieces written this way, having played Italian opera. Cabalettas were first seen in Rossini's operas.

Out of the six pieces examined for this paper, five of these pieces begin with a slow introduction, played by solo piano. However, the *Deuxième Solo de Concert* differs from the others in that both instruments play the slow introduction. Following the slow introduction is the Andante movement, which serves as the cantabile half of the cabaletta. Written in the key of G minor with a meter of 9/8, the oboe plays dotted quarter notes that build to a flourish of expressive thirty-second notes. Students learning this music will again need to use a metronome to help play the dotted quarters and thirty-second notes correctly. The prevailing tendency will

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<sup>19</sup> Julian Budden. "Cabaletta." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/04499> (September 5, 2014).

be to rush the thirty-second notes. This is understandable, on the page the thirty-second notes look imposing. The extra beams on the stems tell the performer that they are a faster rhythm and so the performers rush them because they do not believe they have enough time to play all the notes. Using a metronome will contribute to avoiding this potential problem. Midway through the Andante, the piece modulates to the relative key of Bb major, and the oboe plays a cadenza on a half cadence, which is followed by the close of the Andante section. Example 6 shows the Andante theme and its rhythmic variety, measures 13-17.

Example 6, Verroust *Deuxième Solo de Concert*, measures 13-17, dotted quarters and thirty-second note subdivision.

The image displays a musical score for measures 13 through 17 of Verroust's *Deuxième Solo de Concert*. The music is written in 3/8 time and G major. Measures 13-15 feature a melodic line in the right hand, marked *dolce*, and a piano accompaniment in the left hand marked *pp*. Measures 16-17 continue the melodic line with more complex rhythmic patterns.

The second movement, *Mosso Moderato*, with its fast, animated character, is the cabaletta proper. Verroust composed this section in the key of G major, the parallel major to the cantabile's G minor. In this theme, the oboe plays florid sixteenth notes that lead in to dotted sixteenth and thirty-second notes. This melody is exciting and heroic. It mirrors an opera diva in that the oboe is playing music that flows up and down the register, giving the performer a chance to display a virtuosic character. Students who are learning this piece should play it as this

character in order to get an operatic effect. Also, after playing the slow Andante movement, one could expect that the faster Mosso Moderato movement would be played at a loud, triumphant dynamic. However, this is not the case, Verroust instead marked *piano* and keeps the oboe in the vicinity of that soft dynamic marking for a majority of the movement. The student preparing this piece must play the cabaletta at a soft dynamic while still possessing a heroic character. One way to achieve this is to cover the reed using their wind. Students should keep their wind speed high in order for their notes to speak. However they must also hold the power of their wind back, thus keeping them in the soft *piano* dynamic. Additional help can come from using the lips to buffer the reed. This should only be done after the student has used their wind speed and power to achieve the desired character. Example 7 shows the dotted and straight rhythms of the opening theme, measures 46-49.

Example 7, Verroust *Deuxième Solo de Concert*, measures 46-49, Cabaletta theme, straight sixteenth notes coupled with dotted rhythms.

The musical score for measures 46-49 is presented in a grand staff format. The top staff is for the melody, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. Measures 46 and 47 feature dotted rhythms, while measures 48 and 49 feature straight sixteenth notes. The dynamic marking 'p' (piano) is indicated at the start of measure 46 and under the piano part of measure 47.

A slow section appears in the middle of the movement. The new theme is first played by the piano in measure 79, followed by the oboe in measure 87. The oboe plays half notes that lead to arpeggiated sixteenth notes. This section presents the student with the opportunity of playing the cantabile style from the opening section within the context of the cabaletta. To do this, crescendo through the longer note values, which will lead to the sixteenth notes that follow it.

When the second stanza is repeated starting in measure 107, it does not differ greatly from its appearance at the beginning of the movement. Verroust instead chose to vary the final occurrence of the theme, measures 123-126, changing the theme to a dotted rhythm as opposed to the straight sixteenth note rhythm used earlier. Students should spend time on this section, ensuring that the dotted sixteenth to thirty-second notes sound like dotted rhythms and not the student being tired and lingering on notes for too long.

Following the final appearance of the theme is a coda, marked *Più Mosso*. With a piano dynamic, the oboe continues with fast, florid sixteenth notes. These notes progress to codettas, marked *fortissimo*, with the oboe playing scalar patterns that lead to the final tonic G major chord. Measures 95-98 of the slow section is shown in example 8. The opening cabaletta, measures 46-49 and its varied second stanza, measures 123-126, are shown in example 9.

Example 8, Verroust *Deuxième Solo de Concert*, measures 95-98, slow section and new theme.

Example 8 shows measures 95-98 of Verroust's *Deuxième Solo de Concert*. The score is in 3/4 time with a key signature of one sharp (F#). The music is divided into three systems. The first system (measures 95-96) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 97-98) continues the melodic line and includes a piano (p) marking. The third system (measures 99-100) features a melodic line in the right hand and a bass line in the left hand, with a piano (p) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 9, Verroust *Deuxième Solo de Concert*, measures 46-49, opening cabaletta theme.

Example 9 shows measures 46-49 of Verroust's *Deuxième Solo de Concert*. The score is in 3/4 time with a key signature of one sharp (F#). The music is divided into two systems. The first system (measures 46-47) features a melodic line in the right hand and a bass line in the left hand, with a piano (p) marking. The second system (measures 48-49) continues the melodic line and includes a piano (p) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

## Cabaletta variation, measures 123-126.



After Verroust died, Charles Triebert became the next professor of oboe in 1863. A student of Vogt, Triebert died in 1867 after four years of teaching. Félix Berthéleme succeeded Triebert as the Conservatoire's professor of oboe, however his tenure was even shorter. Berthéleme died in 1868, having been professor of oboe for one year. The next man to assume the oboe professorship, Charles Colin, taught at the Conservatoire for 13 years.

**Charles Colin, *Deuxième solo de concert* for oboe and piano**

Charles Colin (1832-1881) served as professor of oboe at the Conservatoire from 1868-1881. A versatile musician, Colin received his *premier prix* in oboe in 1852, followed by *premier prix* in harmony and accompaniment in 1853, and

*premier prix* in organ in 1854.<sup>20</sup> He was a second place winner in 1857 for the *Prix de Rome*, having lost to Georges Bizet (1838-1875).

Unlike other professors at the Paris Conservatoire, Colin did not play in the Opéra orchestra. Instead, Colin devoted himself to teaching his students and composing. However, he was not entirely removed from performing. In 1869 Colin was appointed as organist at Saint-Denis du Saint-Sacrément church.<sup>21</sup> Like his predecessors Verroust and Vogt, Colin wrote music for the oboe *concours*, composing eight solos de concert. Colin also wrote a one-act opera, one piece for oboe and orchestra, religious works including one Mass, and music for solo piano. He received the Legion of Honor in 1881, twelve days before his death.

The *Deuxième solo de concert* for oboe and piano is a three-movement work. The first movement, Allegro, is a through-composed ABC form. Like Vogt's piece, the *Deuxième solo de concert* begins with a piano introduction and leads to the A section. Colin's opening oboe melody consists of quarter notes, sixteenth notes, triplets, and ends with a sextuplet. Students preparing this piece for a performance may have problems playing the sixteenth notes and triplets evenly. Planning ahead and thinking of subdivisions a measure before they arrive at the rhythm on the page will help to play the triplets accurately. Also, the sextuplet at the end of the first phrase, one of many in this piece, may be rushed. Students must realize that there is plenty of time for them to play all of the notes of the sextuplet and arrive at the next downbeat without being late or early. The best way for them to play the sextuplet accurately would be to ensure that they start the note on the beat, such as the

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<sup>20</sup> Fétis, *Biographie universelle des musiciens*, 1:191-192.

<sup>21</sup> Fétis, *Biographie universelle des musiciens*, 1:191-192.



second beat of bar 8. If they start it too early, the student will rush and arrive at next down beat before the pianist. The first four bars of the oboe's phrase, with grace note, sixteenth notes, and sextuplet, measures 5-8, are shown in example 10.

Example 10, Colin *Deuxième solo de concert*, measure 5-8, grace notes, triplets and sixteenth notes, sextuplet.

The B section is more lyrical, utilizing eighth notes, quarters, and triplets as opposed to the A section's sixteenth note patterns. Measures 19 and 20 show an interesting event. In measure 19 the piano is playing an A minor harmony, the vi chord, while the oboe plays triplets and quarter notes. In measure 20 the harmony has changed to F major, the IV chord, and the oboe now plays sixteenth notes. These two measures and their rhythmic changes appear in example 11.

Example 11, Colin *Deuxième solo de concert*, measures 19-20, rhythmic changes with harmony.

19 20

cres - - - cen - - - do

cresc.

vi IV

The second movement, *Andante*, is an ABA' ternary form, with the second A section more varied than the opening one. The biggest difference between these two sections is how Colin ends their phrases. The first A section, ends with a thirty-second note pattern that resolves to the B minor harmony that closes the phrase. The A' section ends in the C major tonic harmony, the oboe playing a cadenza that extends the tonic chord to the V6 chord in the bar after the cadenza. The first A section, measures 30-33, is shown in example 12. The A' section, measures 39-44, are in example 13.

Example 12, Colin *Deuxième solo de concert*, measures 30-33, first A section, eighth and sixteenth note subdivisions, thirty-second note ending.

The image displays a musical score for measures 30 through 33, identified as the first A section. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature is one sharp (F#), and the time signature is 8/8. Measure 30 begins with the instruction *dolce*. Measures 30 and 31 are connected by a long slur. Measure 32 features a triplet of eighth notes. Measure 33 concludes with a thirty-second note ending, indicated by a final double bar line and a fermata. The piano accompaniment consists of eighth and sixteenth note patterns in the right hand and sustained chords in the left hand.

Example 13, Colin *Deuxième solo de concert*, measures 39-44, A' section, cadenza ending.

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#). Measure numbers 39, 40, 41, 42, 43, and 44 are indicated above the treble staves.

- System 1 (Measures 39-40):** Measure 39 features a treble staff with a half note G4, a quarter note A4, and a half note B4, all beamed together. The bass staff has a half note G3, a quarter note A3, and a half note B3, also beamed together. Dynamics include *pp* (pianissimo) in the treble and *p* (piano) in the bass.
- System 2 (Measures 41-42):** Measure 41 shows a treble staff with a half note G4, a quarter note A4, and a half note B4, beamed together. The bass staff has a half note G3, a quarter note A3, and a half note B3, beamed together. Dynamics include *f* (forte) in the treble and *p* (piano) in the bass.
- System 3 (Measures 43-44):** Measure 43 features a treble staff with a half note G4, a quarter note A4, and a half note B4, beamed together. The bass staff has a half note G3, a quarter note A3, and a half note B3, beamed together. Measure 44 shows a treble staff with a half note G4, a quarter note A4, and a half note B4, beamed together. The bass staff has a half note G3, a quarter note A3, and a half note B3, beamed together.

In a contrast to the A section's eighth notes, the B section makes use of sixteenth note rhythms. Colin links the B section to the A' section with a cadenza.

There is also a cadenza at the end of the Andante that leads to transitional recitative. The cadenzas provide students who are studying this music the opportunity to play in a virtuosic, improvisatory style. While the cadenzas in the music selected for this paper are written out, the student does not have to play them as written. It is common to play cadenzas starting off with a fast tempo, slowing down in the middle, and speeding up towards the end. In the accompanying example, this could be very effective. The student plays the ascending pattern at a fast tempo, but gradually slows as they approach the C6. Linger on the C6, then as they play the descending chromatic scale, gradually speed up until arriving at the C5. Measures 36-38 from the B section are shown in example 14.

Example 14, Colin *Deuxième solo de concert*, measures 36-38, cadenza ending.

Between the second and third movements, Colin composed a recitative and used it as a transition to the final movement. Colin splits the recitative in half and precedes each oboe entrance with extended dominant harmony, played by the piano. A portion of the recitative, measure 48, is shown in example 15. The recitative is marked *ad libitum*, granting the student to play it however they please. An effective way to play the recitative would be to speed up as the oboist descends on the scalar passage. Play the *rallentando* as written and add a light tongue to the accents. This will help to punctuate end of the phrase.

Example 15, Colin *Deuxième solo de concert*, measure 48.

Following the recitative are the Allegretto and Allegro Vivace sections. Both sections are written in the same key and meter. They simply going back and forth between tonic and dominant harmonies, with the Allegro Vivace primarily using sixteenth note runs. This section requires the student to be absolutely accurate with their tempo and rhythm, as there is a risk of rushing the sixteenth. As stated before, practicing with a metronome will help to ensure accuracy. Also, listening to the pianos eighth notes will help to keep the student honest with their own tempo and rhythms. Example 16 shows the Allegro Vivace section and the oboe's sixteenth note patterns, measures 103-105.

Example 16, Colin *Deuxième solo de concert*, measure 103-105, oboe sixteenth notes against piano eighth notes.



What follows are three pieces that were not written by Conservatoire oboe professors; however, one of the composers did teach at the Conservatoire. Instead, two of the three were commissioned for the *concours* during Georges Gillet's tenure as professor. Gillet set himself apart from his predecessors by not composing for the *concours* while teaching, though he did write etude books. Instead, Gillet chose to use a newly composed piece or one that was used in a previous *concours*. Gillet was a busy man, playing in the Opera, the Société des concerts du Conservatoire, and the Société de Musique de Chambre pour Instruments à Vent.<sup>22</sup> It is possible that he did not have time to write for the *concours*. He may also have been following the procedure set up by director Théodore Dubois of commissioning composers to write for the *concours*.

<sup>22</sup> Paul Louis Margelli, Jr, "Georges Gillet and the Paris Conservatoire Concours Oboe Solos, 1882-1919" (DMA diss, University of Washington, 1990), 12.



### Charles Lefebvre, *Deux Pièces* for oboe and piano

Composer Charles Lefebvre (1843-1917) was the son of painter Jules Lefebvre (1805-1882). Originally a law student, Lefebvre studied composition at the Conservatoire as a student of Gounod. Lefebvre and composer Henri Maréchal shared the *Prix de Rome* in 1870.<sup>23</sup> After studying in Italy, Lefebvre traveled to Greece and Turkey.<sup>24</sup> In 1895, Lefebvre was made professor of the chamber music class at the Conservatoire, replacing Benjamin Godard.<sup>25</sup> Lefebvre wrote operas, oratorios, orchestral works, and chamber music. His *Deux Pièces* for oboe and piano is dedicated to Georges Gillet and was used for the 1897 *concours*.

The first movement, Andante, of the *Deux Pièces* for oboe and piano is written as a free form ternary with a coda. In a ternary form, the third section is usually some kind of varied repetition of the first section. However, in this piece the third section has new material. The opening oboe line contains half notes, quarter notes, double dotted quarter note to a sixteenth note, and triplets. Students who are preparing this piece for a performance are advised to subdivide either eighth or sixteenth notes in their head. This will help them to be accurate with their placement of the smaller note values.

The oboe rhythm in the third section changes to mostly straight sixteenth notes. The third section also sees a shift in the oboe and piano roles. Here the

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<sup>23</sup> Elaine Brody and Cormac Newark. "Lefebvre, Charles Edouard." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/16266> (September 5, 2014).

<sup>24</sup> François-Joseph Fétis, *Biographie universelle des musiciens*. (Paris: Firmin-Didot, 1881), 2:92-93

<sup>25</sup> Brody and Newark, "Lefebvre, Charles Edouard."

piano becomes the primary solo voice, and the oboe plays an ornamented counter-melody. The harmonic progression here is also interesting. Lefebvre begins the motive on the tonic, moves to VI, and follows this with a  $\text{vii}^\circ/\text{V}$  in second inversion, which leads to the root position V chord. This is just a small example of how Lefebvre uses secondary dominants to extend the harmony in this piece. Example 17 contains measures 3-4. Measures 28-32 are shown in example 18.

Example 17, Lefebvre *Deux Pièces*, measures 3-4, opening oboe line.

The image displays a musical score for measures 3 and 4 of Lefebvre's *Deux Pièces*. The score is written for oboe and piano. The oboe part (top staff) begins in measure 3 with a half note G4, followed by a dotted half note A4 in measure 4. The piano part (bottom staves) features a right hand with eighth-note chords and a left hand with sustained bass notes. Measure 3 has a bass note of G2, and measure 4 has a bass note of F#2. The tempo/mood is marked *p dolce*. The key signature has one sharp (F#), and the time signature is common time (C).

Example 18, Lefebvre *Deux Pièces*, measures 28-32, oboe counter melody.

The image displays a musical score for measures 28 through 32 of Lefebvre's *Deux Pièces*. The score is written for oboe and piano. Measures 28-30 are grouped by a bracket. The oboe part begins in measure 28 with a melodic line marked *tres doux*. In measure 30, the dynamic changes to *mf*. The piano accompaniment features chords and arpeggiated figures, with some measures marked with a '7' and others with a '3'. Measures 31 and 32 show the oboe playing a descending line marked *cresc.*, while the piano accompaniment continues with chords, also marked *cresc.*. The key signature has one sharp (F#), and the time signature is 3/4.

In the subsequent sections, Lefebvre alters the theme through inversion and changing the rhythm. This inversion can be seen in the B section, example 19, measure 20, in which Lefebvre starts off with an ascending interval, as opposed to the A sections descending interval. This creates the effect of new thematic material, while also serving to link the ternary sections together.

Example 19, Lefebvre *Deux Pièces*, measure 20, ascending interval.



The second movement, *Allegro*, is another ternary form; however, this ternary sees a return of the A section material at the end of the movement. The two A's differ in that the second A section's material lead to a closing section followed by a coda. Both A sections feature an F pedal in the bass of the piano. This pedal extends the tonic F Major harmony while the oboe plays straight eighth notes that lead to octave C naturals. These octave C naturals both require the student to play in tune with themselves, as well as being in tune when compared to the pedal F. A good way for the student to do this would be to set their tuner to play a drone. The drone should first be on a C natural, allowing the student to get the octaves in tune. Once that is accomplished, set the drone to an F and tune the perfect fifth interval. A portion of the first A section, measures 51-57, are shown in example 20.

Example 20, Lefebvre *Deux Pièces*, measures 51-57, F pedal and octave C's.

The musical score is presented in two systems. The first system contains measures 51 through 54, and the second system contains measures 55 through 57. The music is written for piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 6/8. In measures 51-54, the piano part features a constant F pedal point in the bass, indicated by a long note with a brace underneath. The right hand plays a melodic line with eighth notes. Dynamics include *poco f* and *mf*. Measures 55-57 continue the piano accompaniment with similar rhythmic patterns and dynamics.

An interesting syncopated section appears later on in the movement. Here, Lefebvre provided the oboe with the option of playing the music either above the staff, starting on E flat 6, or an octave lower, starting on E flat 5. Lefebvre did the same thing at the end of the piece; giving the oboist the option of playing the last two notes an octave lower. The student could play the lower octave if their upper octave notes are sharp, which may be the case. However, working with a drone would help students preparing this piece get the intervals in tune. In any case, the student should pick the octave they are both most comfortable playing and can get

in tune. Example 21 shows measures 91-93 of the syncopated section and the optional lower octave.

Example 21, Lefebvre *Deux Pièces*, measures 91-93, optional octaves.



### Emile Paladilhe, *Solo pour Hautbois*

Composer Emile Paladilhe (1844-1926) was a child prodigy. He entered the Paris Conservatoire at the age of nine, where he studied piano, organ, and composition. He won the *Prix de Rome* in 1860 when he was 16 years old.<sup>26</sup> Paladilhe remains the youngest person to win the *Prix de Rome*. While in Rome, Paladilhe began writing operas.<sup>27</sup> In addition to operas, Paladilhe also wrote sacred choral pieces, masses, motets, piano works, and one symphony. He also wrote

<sup>26</sup> François-Joseph Fétis, *Biographie universelle des musiciens*. (Paris: Firmin-Didot, 1881), 2:296-297

<sup>27</sup> Lesley A. Wright, "Paladilhe, Emile." *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/20731> (September 5, 2014).

music for solo voice and solo instruments. Paladilhe wrote *Solo pour Hautbois* for the 1898 Paris Conservatoire *concours*.

Divided into two sections, *Solo pour Hautbois* is a continuous form. The thematic material heard in the first section, Andante Assai Moderato, is very demanding. The solo piano entrance is marked forte and every chord is dissonant. The oboe's cadenza following the introduction provides the student the opportunity to create drama. This can be done primarily through variation of the tempo, adding accelerando or rallentando as the student deems necessary. This is one of many cadenzas and free moments peppered throughout *Solo pour Hautbois*. The opening 6 bars are shown in example 22.

Example 22, Paladilhe *Solo pour Hautbois*, measures 1-6, free time in oboe.

The musical score is for a solo oboe piece by Paladilhe, measures 1-6. It is in 2/4 time and marked 'Allegro'. The key signature has two flats (B-flat and E-flat). The score consists of two systems. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, and 6. The oboe part is written on a single staff. Measures 1-3 of the oboe part contain a free time cadenza, indicated by a long horizontal line. The piano accompaniment is written on a grand staff (treble and bass clefs). Measures 1-3 of the piano part also contain a free time cadenza, indicated by a long horizontal line. The piano part is marked 'f' (forte) in measure 1. The key signature has two flats (B-flat and E-flat).

Another cadenza appears toward the end of the first section, measures 28-34. Paladilhe wrote a two octave ascending D Major scalar pattern for this cadenza, starting on D4 and ending on D6, with a forte dynamic. Toward the end of the cadenza Paladilhe wrote a diminuendo. This type of passage is challenging for instrumentalists, as the tendency when playing a passage like this is to get louder as you go up the register. Yet oboists can use this to their advantage, as typically the lower octave toward D4 tends to be loud while the upper octave toward D6 tends to be soft. The tendencies of the instrument can help the student play this cadenza



with the dynamic effects Paladilhe wrote. A part of this cadenza, measures 28-29, is shown in example 23.

Example 23, Paladilhe *Solo pour Hautbois*, measures 28-29, *diminuendo* on ascending scale.

The image shows a musical score for two staves. The top staff is a single melodic line, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 28 of the top staff begins with a forte (f) dynamic and an ascending scale. A bracket labeled 'dim.' indicates a diminuendo over measures 28 and 29. The piano accompaniment consists of a single chord in measure 28 and rests in measure 29.

The second section, *Allegro non Troppo*, is organized as an ABA form, with the B section being very extensive and behaving much like a development. When the opening A section returns towards the end of the movement, Paladilhe varied the theme. Example 24 shows the first A, measures 43-46, while example 25 shows the second A, measures 115-118. As can be seen, Paladilhe only alters the fourth bar of both phrases, which creates a subtle difference.

Example 24, Paladilhe *Solo pour Hautbois*, measures 43-46, first A theme.

Example 24 shows measures 43-46 of *Solo pour Hautbois*. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (Hautbois) contains the melody, starting with a quarter rest in measure 43, followed by eighth and quarter notes. The second staff (Piano) provides accompaniment with chords and single notes, marked *a tempo* and *mf*.

Example 25, Paladilhe *Solo pour Hautbois*, measures 115-118, second A, end of phrase differs.

Example 25 shows measures 115-118 of *Solo pour Hautbois*. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (Hautbois) contains the melody, starting with a quarter rest in measure 115, followed by eighth and quarter notes. The second staff (Piano) provides accompaniment with chords and single notes, marked *p*.

In measures 60, 67, and 149, Paladilhe uses the dynamic marking *rinforzando*, marked *rfz*. *Rinforzando*, or reinforcement, is a dynamic marking that is not often encountered and like most all markings in music, is interpreted differently based on the composer, era, and context of its use. Paladilhe placed the

rfz marking on the G5 a beat before another G5; the second G5 has an accent. The harmony of the rfz measure is a second inversion V65/III. In the writer's opinion, Paladilhe wanted the oboe student to punctuate the first G5 and indicate to the listener that an unusual dominant to tonic motion is occurring. All this is done in the context of the piano dynamic marking (measure 56). This can be applied to other rinforzando markings in the piece, as they all occur during some kind of dominant to tonic chord. Measures 56-61 are shown in example 26, with the rfz marking in measure 60.

Example 26, Paladilhe *Solo pour Hautbois*, measures 56-61, rfz on secondary dominant.

The musical score for measures 56-61 of Paladilhe's *Solo pour Hautbois* is presented. The key signature is G major (one sharp). The tempo and meter are not explicitly shown but are implied by the notation. The oboe part (top staff) features a melodic line with a crescendo leading to a rinforzando (rfz) marking in measure 60, followed by an accent in measure 61. The piano accompaniment (bottom staves) consists of eighth-note patterns in both hands. The dynamic marking *p* (piano) is present in measure 56. Chord symbols *V 6/III 5* and *III* are indicated below the piano part in measures 60 and 61 respectively.

### **Jules Bertain, *Sérénade* for Oboe and Piano**

Jules Bertain (1861-1922) studied with Georges Gillet at the Paris Conservatoire. Bertain competed in the 1882 and 1883 *concours* but he did not win *premier prix* until his third attempt in 1884. Upon graduating from the Conservatoire, Bertain went on to teach solfège and singing at the Ecoles de la Ville de Paris. Bertain also played oboe and English horn around Paris. His playing was well received. Bertain wrote music for oboe and piano, oboe and orchestra, oboe and wind band. He was also well known for doing arrangements for oboe and piano.

*The Sérénade* for Oboe and Piano differs from the previous two pieces in that it was not written for Georges Gillet. It was instead written for Loius Bleuzet, Gillet's successor at the Conservatoire. The *Sérénade* for Oboe and Piano's ABACA thematic layout is a classic five-part rondo. Written in the key of G major, the piece begins with an animated solo piano introduction, followed by the first A section. Bertain starts each of his A sections with a descending sixteenth note pattern played with a *ritardando*. This consistent entrance signals both the student and the audience that the A section has returned. A student studying this piece should play each of these entrains somewhat identically. If they are too different, it might distort the refrains return. The A theme consists of neighbor motion sixteenth notes that do not venture far from the notes G, B, and D, the tonic triad. Often the different sections of this theme end on tonic triads, sustained by quarter notes or fermata, with the oboe playing the third. Measures 5-9 are shown in example 28.

Example 28, Bertain *Sérénade for Oboe and Piano*, Measures 5-9, refrain starts with ritard entrance.

The B section is in D major, the dominant of G major. This is typical, as the couplets of a five-part rondo not only contain new thematic material, but are also in a different key from the primary A theme. The B section also consists of sixteenth note runs, however this pattern differs from the A theme in that they are more scalar and when they do resolve to the tonic chord, the oboe has the tonic. The new key and thematic material not only change the character, but also encourage the student to demonstrate rhythmic integrity. The sixteenth note patterns, whether scalar or arpeggiated, should remain consistent. Constant subdivision in one's head will help the student maintain a consistent tempo. This brief B theme lasts only 13 measures (measures 22-34) before returning to G Major and the A theme. Example 29 shows the opening of the B couplet, measures 22-25.

Example 29, Bertain *Sérénade for Oboe and Piano*, measures 22-25 scalar sixteenth notes.

Following the second A theme is the second couplet, C, starting in measure 51. Modulating to C major, this differs greatly from the previous couplets. The tempo marking changes to *Più Mosso*; Bertain has the oboe play quarter and eighth notes, as opposed to the sixteenth note patterns seen in the previous couplets. These slower rhythms could cause a student to drag. To avoid this, the student should listen to the piano, which is playing straight eighth notes. As the C couplet continues, the key modulates back to G major, but Bertain keeps the quarter note thematic material. This couplet leads to a cadenza, with the oboe hanging around a dominant 7<sup>th</sup> chord. Example 30 shows the first few bars of the C couplet and its new thematic material, measures 51-53. The final A couplet returns after the cadenza. Following this is a coda, marked *Più Lento*. The harmony of the coda travels back and forth between V and I, with a small ad-lib. Following the ad-lib is a descending scalar pattern that lands on tonic and closes the piece.

Example 30, Bertain *Sérénade for Oboe and Piano*, measures 51-53, C couplet, new theme.



### 3. Conclusion

Throughout the Romantic era, improvements to the oboe were made. These included widening the bore, making the instrument longer, and adding keys. The purpose of these changes were to improve tone quality in all registers, extend the range of the instrument, improve intonation, and make it easier for technical passages to be played. This can be seen through the *concours* music. The music examined for this paper show a consensus to have the oboe play in all registers and dynamic ranges, technical passages, and be able to be in tune with themselves and the piano. While it is possible this music could have been performed on classical hautbois, it would most likely be easier on a Conservatoire system oboe, as developed by the Trébert and Lorée makers and adopted by Gillet and his students. The *concours* solos of Lefebvre and Paladilhe may not be playable without these improvements.

Through this examination, many common traits inherent to oboe *concours* music have been brought to light. Yet these are only a selection of pieces from the repertoire, and while one can expect to see cadenzas and sudden octave leaps among the components of the composition, there is no guarantee that they will be used in a manner similar to what was discussed earlier. This is apparent in the music examined in this paper, and it is reasonable to expect this in other pieces from the repertoire. This guide showed oboists what possible problems they might encounter and how to solve them. Oboists learning a *concours* piece now have more knowledge of the possibilities and can build upon this knowledge in order to ensure a successful performance.



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